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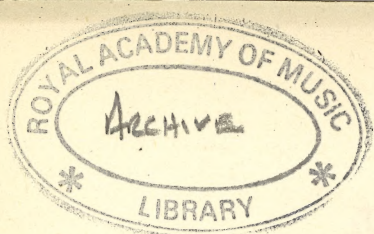


THE
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THE
R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Distribution of Prizes and Awards

by H.R.H. The Duchess of Gloucester

THE R.A.M. had all its wonted appearance of animation and festivity on Prize-giving Day, July 17, when the Governing Bodies, assembled in force, received their President, H.R.H. The Duchess of Gloucester. Indeed a further cause of jubilation lay in the celebration of the 125th anniversary of the foundation of their Royal and National Institution.

The programme opened with a performance of Ravel's *Introduction and Allegro* for Harp, Flute, Clarinet, two Violins, Viola and Cello, a charming work presented in a first-rate manner by Osian Gwynn Ellis, Fritz Spiegl, Patricia Lupton, William Armon, Kelly Isaacs, Cecil Shingles and Peter Halling. This was followed by Brahms's *Neue Liebeslieder*, Op. 65, for Female Voices with Piano Duet accompaniment played by Eleanor and Christine Pembroke.

The Principal then presented his Report (printed below).

Our Royal President, amid a multiplicity of engagements, more than ever pressing in these days, had the advantage of assistance in the distribution of a staff of helpers well trained for these occasions. Their efficiency was even more than usually remarkable in time-saving celerity so that H.R.H. had time also to address to the students a few gracious words expressing her pleasure in making the awards.

Mr. Alfred J. Waley, Hon. F.R.A.M., Vice-President and Chairman of the Committee of Management, proposed a vote of thanks to H.R.H., acknowledging the indebtedness of all at her gracious presence and the proceedings terminated with the singing of the National Anthem.

Principal's Report

Your Royal Highness, My Lords, Ladies and Gentlemen :

It is an honour and pleasure to us all to have with us today our President, Her Royal Highness the Duchess of Gloucester.

Ma'am, we respectfully offer to you an especially warm welcome after your sojourn in Australia. If I may say so, from our point of view you arranged your return very nicely, since this year we are celebrating the 125th year of our Foundation. Nothing could be more fitting than that on this occasion and in this particular year we should be honoured by your presence.

I report with very great regret that we have lost two of our Directors : Sir James Jeans and Lord Howard de Walden. Sir James, apart from his great eminence in the scientific world, took a lively interest in music and musicians, and, as I know well, was an amateur organist of no mean accomplishment.

Lord Howard de Walden was a patron of the arts in the very broadest sense, supporting music, drama and painting, and himself practised two of those arts.

We have also lost through death three members of the Professorial Staff : Mr. Spencer Dyke, Mr. Robert Ainsworth and Monsieur Thiéry. Mr. Spencer Dyke and I were fellow students in the old building at Tenterden Street towards the end of the last century. He loved the Academy and devoted practically his whole life to its work. Apart from his forty years' splendid work as a teacher of violin, he took a keen interest in all Academy activities and was at one time President of the R.A.M. Club. We remember him with gratitude and warm affection.

M. Thiéry was Professor of French for twenty-two years. He had that intellect and charm of manner which we associate with the sons of France. Mr. Robert Ainsworth was musical director of our Opera Class and was indeed working at the very opera which we are producing this week when his untimely and sudden death occurred. We have lost a sound musician, an able conductor and an enthusiastic colleague.

Two professors have retired : Miss Spain-Dunk, Professor of Harmony and Composition, and Miss Dorothy Folkard, Professor of Pianoforte. On behalf of the Academy, as well as for myself, I thank them for all that they have done.

On the other side we are glad to welcome Lt.-Col. E. A. C. D. Chamier as a new member of the Committee of Management. Also the following new Professors : Mr. John Field, Mr. Guy Jonson, Mr. Thomas Matthews, Mr. Harold Fairhurst, Mr. Laurence Holmes, Dr. Arthur Pritchard, Mr. Myers Foggin (Opera) and Mr. Dennis Brain, all of whom will add lustre to our distinguished Professorial Staff.

On the administrative side, I am glad to report that Mr. Stanley Creber has been appointed Assistant Secretary.

I am pleased to announce a new scholarship for Pianoforte to be known as the *Fanny Eliza Beckett Scholarship*, founded by Mrs. Joyce A. Mallison in memory of her mother.

Also five new Prizes : the *Arthur Hinton Memorial Prize* for Composition; the *Kate Steel Memorial Prize* for Pianoforte; the *Scott-Huxley Prize* for Pianoforte Accompaniment; the *Victor Harris Memorial Prize*—a gold medal; and the *American Women's Club Prize*.

Whilst speaking of prizes, I want to say that the first competition for the *Lionel Tertis Prize* for the composition of works for Viola and Orchestra was held recently. Mr. Tertis, an old student of the Academy, that great artist and pioneer of the viola as a solo instrument, adjudicated with Dr. Gordon Jacob. They expressed great satisfaction with the quality of the nine works submitted. This is an indication of an upward trend on the composition side of the Academy.

I would also like to refer to the *Royal Philharmonic Prizes* for Composition recently announced in the Press. The Academy is proud to share in these prizes so generously endowed by our good friend, Dr. Thomas Wood.

There are two rather special prizes the awards of which are, by custom, announced on this occasion : the *Dove Prize* and the *Elsie Owen Prize*, both for general excellence. This year I have awarded the *Dove Prize* to a violinist who has done conspicuously good work as a solo player, in Chamber Music and in the Orchestra—Nona Liddell. The *Elsie Owen Prize* I have awarded to an all-round musician who has distinguished herself particularly as a singer—Jennifer Vyvyan. Nona Liddell leaves us now, and I want to congratulate her on having been engaged to play Dr. Vaughan Williams' work *The Lark Ascending* at the Promenade Concert at the Albert Hall on Tuesday, August 12th.

People are very kind to the Academy and thoughtful for the good of our young people. During the year we have received three bequests : £50 and £100 respectively left by Miss Eleanor Coward and Mr. Spencer Dyke for the Principal's Fund which helps necessitous students, and £3,500 left by my old friend, Mrs. W. B. Faulkner for maintenance of the building.

We have also received a great number of gifts, notably from H.M. Queen Mary a bound copy of Sir Alexander Mackenzie's *Rose of Sharon*. It is appropriate that this should have been given this year since it happens to be the centenary of the birth of Sir Alexander Mackenzie, one of the most distinguished of my illustrious predecessors.

From Princess Alice, 60 most handsomely bound volumes of operatic scores and other music.

Two valuable violins, one a *Gagliano* from Mr. Charles Meades, the property of the late Mr. Robert Moore, and an *Amati* which belonged to a former student, the Hon. Noel Farrar. These instruments will remain the property of the Academy but will be used by students nominated by me, not only during their studentship but throughout their playing careers. I acknowledge these and many other interesting gifts with gratitude.

If you ask me the direct question—what about the activities of the staff and students during the past year, my short answer is that hard work, high standard, fine achievement, healthy competition,

unbounded enthusiasm and an all-pervading cheerfulness of spirit have characterised everything. What more could we wish ?

These qualities have been abundantly evident in all departments; whether the work be individual or collective; whether it has been done in the class-rooms, the Concert Hall or the Theatre. We know that the individual teaching is in safe hands. The individual performances have been of a high order. Chamber Music has flourished under the care of Mr. Herbert Withers. The First Orchestra under Mr. Clarence Raybould, and the Second Orchestra under Mr. Ernest Read have both worked and developed splendidly, and put up live and stimulating performances, those of the First Orchestra being at times of quite professional standing. The Choir, under Mr. Ernest Read, has sung its way merrily through the year.

The Opera Class is showing its mettle admirably this week in performances of Dr. Vaughan Williams' refreshing and attractive opera "The Poisoned Kiss," directed by Mr. Myers Fogg and produced by Mrs. Dorothy Pattinson. These performances were specially arranged as a tribute to the composer in the year of his 75th birthday. Dr. Vaughan Williams has attended many rehearsals, and endeared himself to everybody by his engaging simplicity—that big simplicity which seems to be the prerogative of all great minds.

The Drama Class, under Miss Rose Bruford, gave memorable performances of "Green Pastures" in which we had the invaluable assistance of Mr. Edric Connor.

On the social side the R.A.M. Club, which holds the Academy family together, has prospered under the Presidential guidance of Mr. Sydney Robjohns, with the great help of Mr. Regan, the Honorary Secretary. As this was the Academy's 125th year the Club broke out last Monday and resumed the Annual Dinner. Mr. Frederic Austin, the immediate past President, took the Chair in place of Mr. Robjohns who unfortunately collapsed whilst examining for the Associated Board. I am glad to say that the medical reports of Mr. Robjohns are reassuring. The evening was

a great success, and we were entertained by Mr. Harold Craxton in his inimitable way.

The work of the Associated Board of the Royal Schools of Music continues to prosper abundantly. There has been one important development. The Royal Manchester College of Music and the Royal Scottish Academy of Music, Glasgow, accepted an invitation to participate in the work of the Board, so that now the Associated Board is the external examining body of the four Royal Schools of Music.

I want to report an event of great and far-reaching importance, namely the Exchange Concerts between the Brussels Conservatoire and ourselves. Eight of our students went to Brussels and eight of their students came here. The whole venture was a marked success, and I hope we may continue this sort of thing—I believe in it, both from the musical and the international point of view.

May I once again say a simple but sincere thank you to the Governing Bodies, especially to our beloved Chairman, Mr. Alfred J. Waley and our devoted Honorary Treasurer, Mr. Moir Carnegie; to the Professorial Staff; the clerical, general and catering staff; to Mrs. Rawlins, the Lady Superintendent, and finally to those with whom I work in the closest contact, Dr. Thatcher and Mr. Parrott. I am grateful to them all.

To those students leaving us this term I say good luck in your professional work, and I hope they will keep in touch with us. To those who will be returning I say enjoy the holiday you deserve, and return in good fettle.

The Professorial Staff

THE PRINCIPAL in his Annual Report announced changes in the Professorial Staff caused through deaths, resignations and by eight new appointments. They are detailed on pp. 43, 44.

Sir Alexander C. Mackenzie

Principal, 1888-1924

The year 1947 has twofold interest for all connected with the Academy for it marks the 125th anniversary of its foundation and also the centenary of the birth of a great Principal. Sir Alexander Mackenzie, born in Edinburgh on August 22, 1847, was elected Principal of the R.A.M. on February 22, 1888. What this was to mean may perhaps be most vividly recalled now by a mere glimpse at the chapter headings of Mr. Corder's History. Chapter VI is headed "The Crisis"—a crisis so severe that (in 1868) the Professors came to the rescue by foregoing their fees to the amount of £629 10s. 6d., a fact still recorded in our Subscription list—while Chapter VII, which opens with the election of the new Principal, bears the one word "Success" for its title. Mr. Corder, writing in 1922, speaks of the election as "the most important event in all the history of the Academy" and continues:

"His quality as a musician was well known and only his personality unfamiliar. From the first day of his appointment this latter was unmistakably revealed. He assumed the reins of government with a firm hand and a grip that never relaxed, no matter what other calls there might be on his energies. One can hardly, even at this distance of time, disclose the troubles and obstacles which he had to encounter; I personally, who came on the scene in September of the same year, was an edified spectator of many a conflict and of his inevitable triumph, and my admiration of his masterfulness and unswerving integrity grew and grew. Only those who were brought into intimate association with him were aware of the sound judgment, the broad grip of the duties of his responsible position, the capacity to lead his band of colleagues and assistants and direct the policy of the Institution as well as the education of the students, and the versatile and untiring activity which distinguished his work at the Academy, enabling him to attract and endear to himself a staff of Professors unsurpassed in any country, and extend the reputation and influence of the Institution over which he presided."

This is not the place to speak of Sir Alexander as a composer. There are, however, still survivors of his period well equipped to judge, who recall that in his day his reputation stood as high as that of those who now, succeeding him, owe much to what he and others did towards the renaissance of English music. Sir Henry Hadow summarized it thus: "The true leadership fell to three men, Mackenzie, Parry and Stanford, who were all in their way pioneers, and were all hampered by the needs of an academic or administrative position. To these we owe a debt of gratitude which is beyond repayment."

Many stories have been told of his shrewd wit and pawky humour. Some of us still remember a brilliant speech—delivered apparently on the spur of the moment—in which he told of encounters with the Academy ghost among the tortuous passages and rickety staircases of old Tenterden Street in the dusky twilight of winter evenings when lessons were finished and the silent corridors and deserted garrets echoed to any chance footstep.

Some personal memoirs from administrative officers of the R.A.M. who worked under Sir A. C. Mackenzie:—

From DR. H. W. RICHARDS, Hon. R.A.M., Professor (from 1895) Member of Committee of Management and Warden of R.A.M.

In a very brief sketch I can only touch upon the fine qualities of this eminent artist and many-sided musician—Sir Alexander Mackenzie.

Remembering his fame as a composer, the feelings of many were expressed in an article in *The Times* of August 15 which commented on the present neglect of music of Mackenzie's generation and the inadequate representation of his work during his centenary week:

"That is to treat with scant honour a national figure who indeed enjoyed in his day an international reputation. It would have seemed natural—and one is certain Sir Henry Wood would have made some such gesture—to have found room in the week's Promenade programmes for one of these works (violin concerto and pianoforte concerto)...an example or two from the pen of one who could truly be called

a father of music in his time He had imagination and originality and, more important still, a frank directness in making his points, which is an invaluable quality in an opera composer had he encountered the right librettist these might have fitted him to make a lasting contribution to English opera In no other country would the music of native composers of such standing be neglected so completely."

It was a privilege to have been associated with such an outstanding personality. When he was made Principal of the R.A.M. he worked heart and soul for its welfare, shouldering many responsibilities, one of the most notable being the removal from Tenterden Street to Marylebone Road.

His career was long and distinguished, and the R.A.M. Professors and innumerable Students owe him, directly or indirectly, a debt of gratitude which can never be repaid.

An able linguist, with many intellectual interests, he found his chief happiness and satisfaction in composition, hoping that by his great gifts he was raising the standard of his beloved art. He had an acute sensibility, a bed-rock honesty and was always scornful of anything unworthy or pretentious. Most diverting were his fulminations directed chiefly against artfulness or self-seeking, but at the end of his denunciation one and all would dissolve into hearty laughter in which he would join with open enjoyment. His unique sallies of wit were always prompt and absolutely original; many have already been recorded. His unyielding moods were few, and there was generally sound reason for them. Being a true Scot he was thorough and tenacious, but one found an understanding and a tender sympathy in sorrow or illness. To those proved worthy of trust he was a devoted and loyal friend, and for this I can personally vouch, as it was my good fortune to experience it for a great many happy years.

From T. B. KNOTT Esq. F.R.A.M., *Assistant to the Principal* 1886-1899.

It was my privilege and good fortune to be closely associated with Sir Alexander for thirteen years as his Assistant. This was

during the first years of his Principalship; years of difficulty, of vexation, yet, withal, years of foresight, steadfast endeavour and practical methods. Only those who, still living, were living at the end of the 19th century will remember the clouded and unfavourable atmosphere which surrounded the R.A.M. at that period. To rectify this unhappy condition and restore it to its proud and rightful status was ever foremost in his thoughts. In this connection it should be recorded that it was his initiative alone which restored to the R.A.M. the favour of those in high places, culminating in the surrender of holding Local Examinations in Music (hitherto conducted by the R.A.M. alone) to a joint Board of the R.A.M. and R.C.M. The success of this venture has far out-bounded even his vision, by the happy co-operation and co-ordination of the two great Royal Schools of Music for the advancement of musical culture throughout the British Commonwealth.

In the internal affairs of the R.A.M. perhaps the most abiding evidence of his intuition was the founding of the R.A.M. Club. I was with Sir Alexander in his poky little room at Tenterden St., settling a programme, when Myles Foster called. He asked Sir Alexander if he would be President of a club of ex-students if such were formed. Sir Alexander at once agreed that such a club was desirable and, in one of those flashes of his spontaneous wit, said "If I am to *Father* this project, I insist that you must be the *Foster-Parent*."

It would be futile for me to attempt to appraise his place and influence in the general world of music but for the students of his and our present days may it not truly be said that his aim was

"To give Knowledge

"To give Light to them

"To guide our feet . . ."



From WELTON HICKIN ESQ., F.R.A.M., *Assistant to the Principal*, 1899-1920.

There is generally a tinge of sadness in looking back on past times, but in recalling the Principalship of Mackenzie one's prevailing feeling is that of deep gratitude for a great life, full of purpose and achievement. To have had firsthand experience of his effective work for the Academy was indeed an inspiration. His well balanced judgment never seemed to forsake him, and he possessed an almost uncanny instinct for sensing any weakness in either the professorial or administrative departments. He was a very genial and appreciative man to those who worked under him. One of the finest testimonies to the success of his long term of office was the number of distinguished students who emanated from the Institution, from Bantock, McEwen and Bax onwards.

Could he have seen the flourishing condition of the R.A.M. today, under its present Principal, what a source of happiness it would have been.

{Concerts

ORCHESTRAL CONCERT—June 6, conducted by MR. CLARENCE RAYBOULD. Symphony in D minor (1st movt.) *Franck*; Sinfonia Concertante (1st movt.) for Violin and Viola, *Mozart* (Kathleen Eastes, Marjorie Lempfert); Recit. and Air "What have I to do with thee" (Elijah) *Mendelssohn* (Sheila Fox, Glyn Jenkins); Concerto in E flat (2nd and 3rd movts.) for Horn, *Mozart* (Maurice Handford); "Elégie" for Violoncello, *Fauré* (Sheila Dunbar); "Brigg Fair" *Delius*; Concerto in E flat for Piano, *Liszt* (Ruth Harte).

CHAMBER CONCERT—June 9—Quartet in E minor for Two Violins, Viola and Cello, *Beethoven* (William Armon, Kelly Isaacs, Cecil Shingles, Peter Halling); "Standchen," "Die Nacht," "Wie sollten wir geheim sie halten" *R. Strauss* (Jean Buck); Quintet in F minor for Piano, Two Violins, Viola and Cello, *Brahms* (Valda Plucknett, Nona Liddell, Hugh Maguire, Edward Amos, Sheila Dunbar).

CHAMBER CONCERT—June 23—Quartet for Two Violins, Viola and Cello, *Debussy* (Eva Gruenbaum, Maureen Flinn, Mary Long, Elizabeth Hayden); "Dichterliebe" (Nos. 1, 2, 3, 4, 7) *Schumann* (Desmond D'Arcy); Introduction and Allegro for Harp, Flute, Clarinet, Two Violins, Viola and Cello, *Ravel* (Osian Ellis, Fritz Spiegl, Patricia Lupton, William Armon, Kelly Isaacs, Cecil Shingles, Peter Halling); Trio in F minor for Piano, Violin and Cello, *Dvorak* (Frank Thomas, Granville Jones, Peter Halling).

CHAMBER CONCERT—July 7—Divertimento for Two Clarinets and Bassoon, *Mozart* (John Davies, Louis Leff, Anthony Judd); Four Songs from "Ludlow and Teme" for Tenor, String Quartet and Piano, *Ivor Gurney* (Andrew Gold); Quintet in E flat, (2nd and 3rd movts.) for Piano, Oboe, Clarinet, Bassoon and Horn, *Mozart* (Graham Stubbs, Brenda Rees, Iris Hopkins, Stefan Sztukowski, Irene Grainger); Nocturne (MS.) for Flute, Two Violins, Viola and Cello, *Barbara Carwithen* (Fritz Spiegl, Nona Liddell, Hugh Maguire, Edward Amos, Sheila Dunbar); Quartet in A minor (MS.) for Two Violins, Viola and Cello, *Ronald Smith* (Nona Liddell, Hugh Maguire, Edward Amos, Sheila Dunbar).

SECOND ORCHESTRA—July 11, conducted by MR. ERNEST READ and members of the Conductors' Class: Alan Jellen, Johann Tryggvason, C. R. Halski, Neil Feiling, Reginald Barr, David Cutforth, Terence Lovett and Rita Sharpe. Overture "The Merry Wives of Windsor" *Nicolai*; Concerto in G minor, (1st and 2nd movts.) for Two Cellos and Orchestra, *Handel*; Symphony in E flat, *Haydn*; Overture from "Fireworks" Suite, *Handel-Harty*; Suite "Ma Mère" (5th movt.) *Ravel*; Concerto in C minor (1st Movt.) Piano and Orchestra, *Beethoven* (Doris R. Veale); Dances from "Prince Igor" *Borodin*.

"Why should individuality, expression and colour be distasteful to a scholar? We are all scholars, but some are more practical than others—thank goodness."
(Sir Henry J. Wood).

Music in Shakespeare

By Terence Barnes

"Incidental music" is a misleading phrase, for music bears an essential, not merely an incidental, part in Shakespeare's dramas. How indeed, could it be otherwise when he wrote in and for a society where all classes made music as a part of their every day life? So that in consequence the Elizabethan audience had trained and sensitive ears, and we have only to consider the amazingly vital and complex rhythmical variety of the speech in the plays, both in prose and verse, to realise that the people who went to the Globe were auditors as well as spectators. Today we speak of going to see a play; it would perhaps be truer to say of the Elizabethans that they went to hear one.

You cannot understand the function of music in Shakespeare if you think of his plays in terms of the modern picture frame stage, or the drawing room comedy with, in Wilde's phrase, "pink lampshades." The first job any dramatist has to do is to make his audience shut up and attend to the play, and today the electric light makes that easy for him. The audience is first plunged into darkness, which, by an automatic reaction, immediately stops their chatter; and at once a brightly lit scene is put before them at which they fixedly look, for the very good reason that nothing else is visible.

But consider what happened in the "Wooden O," the "Cock-pit." A trumpet sounds, the actors appear, and all they have to establish "that willing suspension of disbelief for a moment that constitutes poetic faith" is their voices. Small wonder that the Elizabethans used verse, and that the rhythm of the spoken word is their most powerful dramatic weapon: small wonder, too, that music was called in to reinforce it.

Music fits easily in with the form of Elizabethan drama, for the conventions of these plays are not naturalistic, though some scenes in them may be so. There is a wide range of feeling, and of intensity; and the great soliloquies are intended like the arias in opera, for

virtuoso performance: they are not, nor are they meant to be, like "real life." We know that a real man really might say:—

"This is some monster of the isle who hath got, as I take it, an ague. Where the devil should he learn our language?"

But we also know very well that no one ever really said anything like:—

"Put out the light, and then—put out the light!
If I quench thee, thou flaming minister,
I know not where is that Promethean heat
That can thy light relume."

The step from this heightened, intensely emotive use of language, to music, is not very great.

We may distinguish two uses of music in Shakespeare: the social, and the emotive. These terms are merely descriptive and not mutually exclusive. In the first we may include all the alarms, tuckets, trumpets, sennets, drums, retreats and marches, for they are all in the last analysis social music: that is, music used habitually as a call to action, or as a symbolic expression of public grief or exultation.* They also serve to give the play as it were a third dimension, by carrying our imagination out to the background of life of which the action presented on the stage is but a selection. Under this heading of social use may come too the catches, rounds and ballads sung and quoted so freely by so many characters, for any picture of Elizabethan life must include music. But Mariana's song, *Take O take those lips away*, and the *Willow Song* are social in that the ladies might well solace themselves with music (compare the traditional derivation of the word "virginals"), and also obviously of emotive, dramatic import.

In the later plays what I have called "emotive" music really comes into its own. Critics are agreed that these plays differ from the early and middle work, but their agreement does not cover the nature of this difference. It will be sufficient for our purpose

* See Dr. Naylor's *Shakespeare and Music*, p. 166, for contemporary feeling about a national March.

to note that in them Shakespeare is not concerned with probability; he is telling fairy stories or creating myths; he deals with symbols, with essences, and deliberately sacrifices the logical progression of time, action and character to make his effects—effects which he feels will not come off on the stage without the aid of music.

It is useful here to think of the scene in *Julius Caesar* where Lucius sings for Brutus, before the ghost of Caesar appears to him, and compare it with the scene in *Antony and Cleopatra* where the soldiers hear the “music i’ the air” which they believe presages the end of Antony’s fortune—“Tis the god Hercules that leaves him.” The function of Lucius’ “sleepy tune” is obviously to prepare for the Ghost’s entry; but you can play the scene without it, and it is preferable that you should do so, if your Lucius is going to be a hefty, coy and throaty soprano, specially imported to give a drawing room ballad performance of Sullivan’s setting of *Orpheus with his Lute*. You cannot play the other scene without music, because in it Shakespeare has relied on music to do something which he cannot do, or does not wish to do with words. Again, you can put on *Twelfth Night* without music, and though much would be lost, the core of the play would remain. But *The Tempest* would be impossible without music; and so would *Cymbeline*, *Pericles* and *The Winter’s Tale*, which all contain scenes where music is made to evoke and sustain states of feeling otherwise inexpressible.

Lastly, it should be realised that the Elizabethan theatre was not a departmentalised affair like the modern one. Today we have the drama, the music hall, the ballet and the opera, and performers specialise. How many members of an average repertory company can read a hymn tune at sight, let alone bear a part in a madrigal? They can’t even strum imaginary chords on a bogus lute on the beat. Old Thomas Morley would be thoroughly ashamed of them. But Shakespeare’s company contained accomplished dancers and singers—“If my tongue cannot entreat you to acquit me, will you command me to use my legs?—and we know from *Hamlet* that the comedians were only too willing to gag. All dramatists weren’t

as annoyed about it as Shakespeare was, as witness the delightful line in *Dr. Faustus*:

Clown: You are an etc.

The abuse was to be filled up *ad lib*.

The problem of what sort of music to write today, is a difficult one, and though solutions on archaeological lines are possible, they are in essence defeatist, and too often immure vitality in a mausoleum of good taste. In Shakespeare’s day, an accepted, universally practised idiom was there to use, and what is most important, that idiom was a vocal one, based firmly on traditional music. Whatever may have been written to accompany the transformation of Hermione from a statue back to flesh and blood, we may be sure it did not clash with the folk song tune to *Plod on, plod on the footpath way*, sung earlier by Autolycus. Yet the problem is surely not insoluble, though it may be so, as long as producers think of it, as one suspects many of them do, on the level of “Music by Mr. Blank: Cigarettes by Abdulla.” Let producer and composer regard the matter with due reverence, and then we might hear something. Matters of style and manner admit, as Sir Thomas Browne says, of a wide solution, and it ill behoves a layman to meddle with such things; though we all no doubt have our favourite candidates for producing “the strange confused noise wherewith the banquet vanishes.”

Drama

Visits of the Poet Laureate

Twice this term Dr. Masfield has honoured us with a personal visit to listen to and criticise our story-telling. On the first occasion the programme was given mostly by first-year students, whose first effort it was; on the second visit, Dr. Masfield judged a story-telling contest at the end of which he distributed autographed book tokens to Irene Hopkins, Sylvia Martin, Ruth Pugh, Maureen Hardy, Peggy Brown, Marylyn Daunt, Helen Crockford and the third-year group.

The most ancient art of story-telling is sadly neglected these days, but Dr. Masfield is working to awaken interest in it once more in this country and we are delighted to be given this unique opportunity of working under the direction of and in such close association with the Poet Laureate. He tells us that we are the only group working on these lines in the country and we cannot help but feel that unbounded opportunities lie ahead of us for already educational authorities and others are showing increasing interest in Dr. Masfield's ideas. Next term Dr. Masfield is giving two lectures on story-telling at the Book League and he has asked us to illuminate these lectures for him (although, as Miss Bruford said, Dr. Masfield's lectures can hardly be said to require *illumination*!) These demonstrations may lead to requests for more—thus may the R.A.M. Drama Course become instrumental in helping to revive the art of story-telling.

When one considers how busy a man the Poet Laureate is, it is indeed an honour that he finds time to visit us, particularly as his visits are delightfully personal affairs. He knows all our names; he remembers those students he met on previous occasions; after the performance he comes among us and talks to us all; and he sends each one of us a personal note in memory of the occasion. What could be more encouraging?

Howard de Walden Award

Miss Bruford had planned a programme of three one-act plays—*Symphony in Illusion*, *Overtures* and *Postal Orders* and scenes from *Children in Uniform* and *The Way of the World* in order to give each student a fair opportunity of showing her capabilities.

Miss Marie Ney, the well-known actress came to adjudicate and awarded the Medal to Helen Crockford (Mary in *Symphony in Illusion* and Miss Evans in *Postal Orders*). Miss Ney commended Helen particularly on the repose she brought to her work as Mary. Corona Cook was placed second and Rosemary Reade third. Of second-year students, Irene Hopkins and Pamela Peacock were given first and second place respectively.

In her comments Miss Ney showed how fully she appreciated the scope and aim of the R.A.M. Drama Course and emphasised the importance of imagination in addition to technique in order to achieve convincing performance.

On behalf of all the students, Corona Cook proposed a vote of thanks to Miss Ney.

M.D.

Opera

"The Poisoned Kiss"

The performances of Vaughan Williams's comic opera *The Poisoned Kiss* on July 15, 16 and 17 had, for several reasons, an enhanced interest for performers and hearers alike. The work has been unaccountably neglected since its first production at Cambridge in 1936 and these performances had been specially arranged as a tribute to the composer in the year of his seventy-fifth birthday. It was wonderful for the Opera Class to have R.V.W. present at so many rehearsals and the students will cherish some happy memories of the great man.

The remarkable versatility which the opera demonstrates is apparent when we remember his other works of the period and of preceding years such as the *Benedicite*, *Dona nobis pacem* and the *Fourth Symphony*, to say nothing of earlier examples like *Sancta Civitas*, the *Tallis Fantasia* and the *Mass*. It has been suggested that *The Poisoned Kiss* may have stimulated the composer's sense of humour and so stirred him to write *Five Tudor Portraits* in which the same strikingly diverse qualities and modes of expression are manifest. When lyrical loveliness, racy wit and pertinent parody are alloyed by a master hand into such a rhapsody of beauty and fun it is—as *The Times* put it—"in keeping with the sempiternal riddle of English Opera that this ripe fruit of English genius for comedy had not been produced since its first performance."

The whole-hearted enjoyment of the students was obvious, and the freshness and gusto of their acting, singing and playing gave

evidence alike of the efficacy of their training and the attractiveness of their task. The casting was excellent and among so many individual performances which were good it is unnecessary here to particularise. Miss Dorothy Pattinson as Producer and Mr. Myers Foggins as Conductor achieved a coherence and effectiveness on the stage and in the orchestra which contributed much to the general success of a most commendable revival.

Births

HALE—On March 28, 1947 to Noel V. and Hanna Hale (*née* Eichelgrun) a daughter—Wendy Jane.

BISHOP—On April 3, 1947, at Ruffway, St. Mary's Platt, Sevenoaks, to Primrose (*née* Dodds) wife of Major S. V. Bishop, M.C. (late West Yorks. Regt.) a son.

Marriages

ALLEN—LAMBETH—In December, 1946, Joyce F. Allen to D. Richard Lambeth, of Whitton, Hounslow.

THATCHER—TROLLOPE—On July 26, 1947, at St. Peter's, Vere Street, W., Diana Ruth Thatcher to Michael Henry Trollope.

SYMONDS—SANDEMAN—On August 9, at Chatham, Judy Symonds to David Sandeman.

In Memoriam

Maurice Thiéry

B.-es-L., Ph.M.S.A.

Robert Ainsworth

The R.A.M. has recently suffered, by death, the loss of two valued members of its Professorial Staff. M. Thiéry had been Professor of French for twenty-two years and Mr. Ainsworth had directed the Opera Class since 1943.

Dr. Thatcher writes :

Robert Ainsworth was appointed Musical Director of the Opera Class in May 1943, and collaborated successively with Doris Woodman, Geoffrey Dunn and Dorothy Pattinson as producers.

He started work at a time when numbers were at their lowest and the difficulties of carrying on were at their greatest. His enthusiasm kept the Opera Class going, and the spade-work of 1943 and 1944 was followed by successful productions of *Hansel and Gretel* (Acts 1 and 3), Scenes from *The Magic Flute* in 1945 and *Gianni Schicchi* and *Sister Angelica* in 1946.

Having had previous valuable experience at Covent Garden, he gave himself up unsparingly and enthusiastically to his work at the Academy and had already embarked on the preliminary rehearsals of *The Poisoned Kiss* which his tragic early death prevented him from completing.

R.A.M. Distinctions

Omitted from list published in May :—

HONORARY MEMBERS (Hon. R.A.M.)

Rose Bruford	Dr. William McKie
Dr. Herbert Howells	Dr. Thomas Wood
Dr. Gordon Jacobs	

ASSOCIATE (A.R.A.M.)

Margaret Hubicki

Tobias Matthay Memorial Trust Fund

MESSRS EGERTON TIDMARSH and VIVIAN LANGRISH gave an Invitation Recital of Music for Two Pianos at the R.A.M. on May 14. The programme included two *Choral Preludes* (arranged by Mr. Langrish and dedicated to the memory of Tobias Matthay) and an arrangement of the organ *Toccata in F* by Bach, Arnold

Bax's *Moy Mell*, a paraphrase by Felix Swinstead of Rubenstein's *Valse Caprice* and Frederick Corder's transcription of Weber's *Invitation to the Dance*. The Principal spoke on behalf of the Fund and a collection was taken during the Interval.

R.A.M. Club—Social Meeting

June 20

To follow up the great success of the last R.A.M. Club evening, when we had the unforgettable privilege of hearing two great artists from abroad, must have given those in charge of the programmes much thought. But, as usual, Mr. Regan provided us with another wonderful evening, all the more enjoyable in that it was R.A.M. talent with two exceptions, and these, as Mr. Robjohns humorously remarked in his delightful speech at the close, were "first cousins once removed" as they had married into the Academy circle.

It was good to see Reginald Paul at the piano, so obviously enjoying himself with his distinguished colleagues, Alfred Cave, Watson Forbes and John Moore, in an invigorating performance of Dvorak's *Piano-forte Quartet in E flat*, and later, in William Alwyn's clever and inspired *Rhapsody* for Piano Quartet.

I had always associated Eric Greene with Bach's Passion Music, so it was a delightful surprise to discover his versatile talent in the varied groups of songs he gave with Mary Linde, and Julia Boyce at the piano. Such superb artistry it would be difficult to surpass.

A most enjoyable evening.

S.S.-D.

R.A.M. Club

Resumption of the Annual Dinner

After an interval of eight years it became possible to return to the welcome amenities of the time-honoured Club Dinner and a large and representative gathering of members with many distinguished guests assembled at Grosvenor House, Park Lane on the evening of July 14.

Apart from the pleasurable opportunity of the Club gathering again under more festive conditions than have been possible for so long, the occasion had an added interest from the fact of its being the 125th anniversary of the foundation of the R.A.M. and in the centenary year of the birth of one of its greatest Principals,

Sir A. C. Mackenzie. Sincere regret was felt by all that the Club President, Mr. Sydney Robjohns, F.R.A.M., was prevented by illness from being present, and in his absence the Immediate Past President, Mr. Frederic Austin, Hon. R.A.M. presided.

The following toasts were duly honoured: *The Loyal Toasts* and *H.R.H. The Duchess of Gloucester* (President of the R.A.M.) proposed by the Chairman; *The Sister Arts and Sciences*, proposed by Edric Cundell Esq., Hon. R.A.M., reply by Francis Dodd Esq. R.A.; *The R.A.M. and the R.A.M. Club*, by Sir George Dyson, M.A., D.Mus., Hon. R.A.M., reply by Frederic Austin Esq. Hon. R.A.M.; *The Guests*, by Miss Astra Desmond, reply by Sir John Maud, K.C.B. and The Very Revd. Dr. Matthews, Dean of St. Paul's; *The President of the R.A.M. Club*, by Victor Booth Esq. F.R.A.M., reply by Frederic Austin Esq. Hon. R.A.M.

Mr. Harold Craxton entertained at the piano and included his inimitable variations on *Three Blind Mice*.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.

Address: 91 Crane Street, Salisbury, Wilts.)

MISS JOYCE ALLEN (now Mrs. Lambeth) Musical Director at Tortington Park School, Sussex, is also conducting the Arundel and District Music Society who have recently given performances of Purcell's *King Arthur* under her direction.

MISS PRIAULX RAINIER's String Quartet, which is in the repertoire of the Loewenguth, Gertler and Zorian quartets, has been performed and broadcast several times in London (including Morley College) Paris and Brussels and will be played in New York in November. This quartet was among the works chosen by the English jury for the International Festival 1947. Preliminary date for the first performance of her new symphony (3rd programme) is November 21 and later at Central Hall, Westminster. Miss Rainier's Suite for clarinet was recently broadcast by Frederick Thurston.

MR. NOEL COX conducted a performance of Mendelssohn's St. Paul by the Oakham Choral Society with the School Choir in Oakham School Chapel on May 22. A violin recital was given by Cicely Kibart with Mr. Cox on June 8.

MISS BARBARA HEATHCOTE won the Open Championship for Female Voices at the London Musical Competition Festival held

at Central Hall Westminster. She had previously won the Open Soprano Competition at Tunbridge Wells Festival.

MRS. MARY BLACK's *Ramsey Ladies Cushag Choir* took part in a concert at Ramsey on May 22 in aid of the Women's Section of the British Legion.

MR. TERENCE LOVETT's Grantham Orchestra with its Choral Section gave a concert on May 18. Jennifer Vyvyan was soloist. Mr. Lovett has recently been appointed Director of Music at the Royal Masonic School, Bushey, and Conductor and Director of Music of the Borough of Leyton Municipal Orchestra.

MR. NORMAN DEMUTH composed the incidental music for *The Degradation of Guatamozin* (Barker) and *Les Mouches* (Sartre) produced in the B.B.C. Third Programme on May 10, 14 and 16. His *Overture for a Joyful Occasion* was broadcast from Brussels, conducted by Franz André, on June 11 and his incidental music to *The River* was performed and conducted by himself on the B.B.C. Home Service on June 14. Mr. Demuth has also composed the score for the film *The Secret Tunnel*, the second in the Gaumont British series of films for children.

MR. PETER COWDEROY gave a recital at the Recital Club on April 17. He played three groups of solos by Bach-Liszt, Chopin and Brahms and the programme was completed by German lieder sung by Hanna Lowen. At another recital at Wigmore Hall on June 11 he included Schumann's *Sonata in G minor* and Chopin's *Ballade in A flat*.

MR. MYERS FOGGIN conducted a performance of *The Messiah* at the People's Palace on Good Friday. The soloists included Eileen Pilcher and Tom Williams.

MISS ROSE SYMONDSON gave (with Ruth Fonemy) a piano and violin recital in Sunderland Art Gallery on January 21 and a piano recital in Caxton Hall on February 17.

MESSRS. COLIN SAUER and RONALD SMITH performed the complete Beethoven violin and piano sonatas at a series of recitals at Toynbee Hall during last winter. Margaret Hubicki's *Svolgimento* and *Cantilena* and a new violin sonata by Ronald Smith were also included.

MISS HELEN BARRETT and MR. ROY ASHTON took part in a recital of Chamber Music at Digbeth Institute, Birmingham on May 6.

MR. JOHN BOOTH's *Florian Lady Singers* continued their unbroken run of post-war successes at the Balham and Streatham

Festival in June. Mr. Booth has had recent engagements at Buxton, Scunthorpe, North London and Lytham (Lancs.) Festivals.

MR. NOEL HALE again sends us the syllabus and programmes of the three days *Review Period* which he organises in Instrumental Music under the Bournemouth Education Committee. This comprehensive scheme embraces String Classes in all stages, Chamber Music, School Bands and Orchestras, singly and combined, and also (in conjunction with a section of Bournemouth Municipal Choir) accompanying of choral music. The programmes, which include works by Adam Carse and Dr. Hubert Clifford, demonstrate what extensive and beneficial work is being done through a wide area for musical education.—Mr. Hale's *Education for Music*, now published by O.U.P., furnishes a very comprehensive "plan of research" for all to whom information on the subject is of vital interest and importance.

SIR ARNOLD BAX has had recently conferred upon him the honorary degree of D.Mus., National University of Ireland.

MR. ERNEST READ's new series of seven Saturday morning Orchestral Concerts for children will begin at the Central Hall, Westminster on October 25.

MR. WELTON HICKIN, at a Musical Festival held at Weybridge Church recently, played Bach's *Piano Concerto in F minor*. He also conducted massed choirs of the neighbourhood in Vaughan Williams's *Thanksgiving Te Deum*.

MR. HUGH MARCHANT, in a recent recital at St. Mary's, Bryanston Square, included Alec Rowley's *Festival March*.

New Publications

Albert Roussel—a Study (Ready shortly)
(United Music Publishers Ltd.) Norman Demuth

"Christ my Beloved" } Motets for Six-part unacc. chorus
"Christ my Longing" } S.S.A.T. Bar. B. (O.U.P.)
Croft Jackson

"Hrossey" Diversions on a Theme for Pianoforte
"Firth Oysters," "Shapansay Sheep," "Eday Scarfs,"
"Kirkwall Starlings," "Hoy Hawks." (O.U.P.)
Croft Jackson

Overture for a Joyful Occasion
Parts 1/6 each, Score on hire (Bosworth) Norman Demuth

"Clouds" —(3/-) } for Piano (Augener)
 "Mouvement perpetuel" —(2/-) } *Norman Demuth*

String Quartet
 Min.Sc. 5/- Parts 10/- (Schott) *Priaultx Ranier*

Extract from 1st movt. of Violin Sonata }
 Allegretto, Symphony in D minor } *Franck*
 arr. for Organ (Ashdown) *C. H. Stuart Duncan*

Twenty Fugues from the "48" *Bach* } arr. for two Pianos
 Toccata and Fugue in D minor *Bach* } (Lengnick)
C. H. Stuart Duncan

Scherzo Caprice—Piano Solo (Lengnick) *C. H. Stuart Duncan*

"Summer Evening at Bryanston"—Clarinet and Piano
 (Boosey and Hawkes) *Alma Goatley*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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